

Three Television Graphics and the Virtual Body: Words on the Move

It is true in general that words are treated in dreams as though they were concrete things.

—Sigmund Freud

"I felt freed from the powers of gravity, and, through memory, succeeded in recapturing the extraordinary voluptuousness that pervades high places. . . ." When the dreamer really experiences the word immense, he sees himself liberated from his cares and thoughts, even from his dreams. He is no longer shut up in his weight, the prisoner of his own being.

—Gaston Bachelard

Cosmic Letters

A development began in television graphics at the end of the 1960s, when a vortex seemed to pull the viewer virtually "inside" the set and into a miniature cosmos occupied by an animated logo.¹ High-end television graphics subsequently evolved into elaborate three-dimensional forms choreographed in complex patterns of motion. Despite their brevity, television graphics in openers for movies, sports, news, and entertainment specials of up to thirty seconds, images for network or station identifications of about ten seconds, and even bumpers or identifications between ads of three seconds have become ubiquitous expressions of a cultural fantasy of

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induction into another world on the other side of the screen. Especially in the 1980s, a visual and aural repertoire of images functioned as entry points or "star gates" into a fantasy with roots in childhood experience as well as links to a cultural construction of the future.² These letters, numbers, and/or pictorial symbols that swooped or tumbled across the void in intricately shifting trajectories and speeds not only identified and advertised television networks and cable channels, they constituted incipient virtual worlds. Like the slipping and sliding of signifiers in dreams, a television spectator's traveling point of view and a graphic symbol in motion could virtually zip and zoom past one another along the z- or depth axis of television space, anticipating the development of computer-supported immersive and interactive media. The z-axis extends from the illusory depths of the set to the material space beyond the frame of the television screen; so, a glowing logotype could mysteriously appear on the screen from a vector behind the viewer and might even seem to pass through the viewer's body on its way into the visual field. The viewer (or perhaps reader) seems to be freed from gravity in a virtual experience of giddy speed through a symbolic universe of abc's. Assumptions about the word shaped by centuries of paper, ink, and printing machines were altered in the process.³

A sense of the word schooled in an iconoclastic biblical tradition and Enlightenment logic considered the written page to contain disembodied expression, the essentially static, two-dimensional trace of an absent subject, distanced and reflective. Machine-mediated print is yet more distanced and anonymous. Yet, it is interesting how much of the nomenclature of both writing and typographics—*hand, face, character*—are metonymies of the absent human body and of the subjectivity which we presume is responsible for them. No wonder a logo composed of a particular style of letters and/or pictorial symbols can act as the image, proper name, and bearer of the personality of a specific corporate being. After all, a corporation is a person in legal fiction only, and it is distributed unevenly over a mixture of the physical and the intangible. Only symbolic means can create or express its corporate unity and give it a body, a face, and a character. Television networks, stations, and channels also transmit logos identifying the owner of a broadcast frequency or cable channel on which airtime is sold. The on-air logo has a circumscribed, hierarchical field of operation: as a clocklike mechanism, the logo signals a temporal, linear shift between programs and program types in television flow; as the design of its motion underlines, the logo represents an exchange along the depth or z-axis between the viewer and the screen.

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The most famous broadcast logo, and "one of the most successful trademarks of the twentieth century," was the CBS pictographic eye designed by William Golden that first appeared as an on-air logo on November 16, 1951. According to Phillip Meggs, a historian of graphic design, the eye "was superimposed over a cloud-filled sky and projected an almost surreal sense of an eye in the sky. . . . Translucent and hovering . . . it symbolizes the awesome power of images projected through air into every home." ⁴ I myself have heard several people tell stories about their uncanny feeling in childhood that the CBS eye was looking back. Evidently, this logo could convey the uncomfortable sense of being under surveillance by a consciousness on the other side of the screen.

Even when graphic space is quite flat, it serves the exercise of the power to identify or change the subject. Add depth and motion, especially as highly controlled patterns of acceleration and deceleration that suggest the operation of volition, and a logo symbol is imparted with what is intuitively a sign of an anima or soul. The logo that seems to move of its own accord and to engage us in a shared virtual realm functions much as any other indicator of a person in television discourse, namely as a *shifter* or switch between discursive levels and narrative worlds. A "live" audiovisual medium such as television expands the linguistic concept of shifters (such as "I" and "you," "here" and "now") to include the gestural—tosses and swivels and eyelines—of anchors, hosts, and now, logos. In a sense, the flying television logo might be thought of not only as the proper name of a network or a station, but as a very special kind of television host or narrator, leading the viewer deep into and through the layers of television space.

After a brief sketch of the history of television graphics in the second section of this chapter, the third section will explore various motifs, figures, and tropes of television graphics. In particular I will examine how a logo sequence or opener conveys in a matter of seconds the fantasy of the viewer's virtual *induction* at great speed or gives the impression of *immersion* in a world beyond the screen to be explored in *weightless flight*. I will also consider how the experience of hyperrealistic depth and extreme nearness lends a sense of monumental scale to logo objects.

Spatial motif refers to the virtual location of a logo, for instance, "outer space" or "America." Shapes and boundaries within screen space form *spatial figures*; movement, rendered in a style which is not to be taken literally, but figuratively, is a *trope of motion*—for example, the star gate or the squeeze frame. Rendering most of the figures pictorially would be difficult, although not impossible, without a computer. (Of course,

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spatial figures have a history that began long before television or the computer and even before the primitive era of moving pictures.) Beyond distinguishing themselves from competitors, networks and cable channels were at least partly motivated to employ a new and expensive computer technology for on-air IDs in order to partake in the aura of futurity associated with the computer itself. It is the look of digital technology in a particular stage of development and the ubiquity of such figures that produced the unmistakable style of television graphics in the 1980s.

The fourth section of this chapter considers graphics as shifters and transitional devices in the exchange function of television in culture. I conclude by questioning whether tropes of motion will have the significance they now possess once motion ceases to signify subjectivity and once spatial transit becomes moot as a metaphor for transformation. "Morphing," telepresence, and augmented or enhanced reality don't require travel to change bodies or places, and the object-world itself is personified with speech and agency.

In the beginning was Logos.

—John 1:1

A Brief Sketch of the History of Television Graphics

The earliest television graphics were cards in front of a camera; if informational content were all that mattered, that could still suffice. Not that such simple means precluded showmanship: as Roy Laughton describes the process, "Glitter [real, not electronic] flowed like water. The epitome of success was a roller caption filled with every conceivable style of typeface, laboriously hand-lettered and decorated with stars, spots and spangles from top to bottom" (14).⁵ Aside from their actual televisual transmission and the use of the kinescope or the caption scanner to transfer film and slides to live television, graphics for television were most commonly produced by traditional methods such as drawing, hot press, and various methods of film animation—until the advent of the computer. The character generator was the first electronic graphic tool in a profession, which at least one commentary on television graphics has divided into two periods: from the beginning until 1975 b.c., or "before computer," and from 1975 on, that is, a.d. or "aided design" (Merritt 46).⁶

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In the late forties and early fifties, CBS was in the forefront of corporate identity design, thanks to its President Frank Stanton, and William Golden, who is consistently remembered for the sense of quality conveyed by his designs for television and for commissioning artists such as Ben Shahn to produce art work for corporate promotions.⁷ Today what might strike a viewer of the most admired graphic designs of the period, such as Golden's logo or Saul Bass's film titles, is that they are modern, clean, hard-edged, and flat.

Golden's successor, Louis Dorfsman, Creative Director of the CBS Television Network from 1960 and Director of Design of CBS Inc. from 1964, effected a high-modern corporate design strategy by carving out a unified identity for CBS in seventeenth-century Didot typeface with delicate serifs (supplemented by a sans serif, CBS Sans). CBS Didot signified quality and quiet refinement, and it appeared on everything from the television screen to letterhead, mail chutes, fire-alarm boxes, and the corporate lunchroom at CBS corporate headquarters. In retrospect, this total corporate environment seems to anticipate the desire for immersion in a symbolic world, albeit one that is richly material. Letters, eye, globe, and star symbols in Dorfsman's animated film promotions and logos in the 1960s and 1970s glowed tastefully, spun around or expanded and receded, demonstrating that even after television took off as a marketing medium in the 1960s, the desire to signify quality and prestige could still support a design strategy that eschewed razzle-dazzle.⁸

However, as the competitive pressures on networks and cable channels increased, the need to differentiate corporate identities from each other with elaborate signatures and fanfares increased as well; new design strategies and modes of production were adopted. Analog animation techniques form a bridge between film animations like Dorfsman's and the digital computer animation of today. This technology was based on the Animac, the invention of Lee Harrison, whose "animated cute, springy character transformed itself into a means for moving logos and high contrast graphics about the screen."⁹ The graphic bodies of corporate symbols were produced by "bone generators" and "skin scanners" but the motion design was still a far cry from the glitzy graphics performing fancy z-axis moves that characterize the postmodern trend in television graphics.

Though sophisticated choreography had already begun in the late 1960s without the aid of computers, the years from 1975 to 1981 were the formative ones for the development of computers and computer

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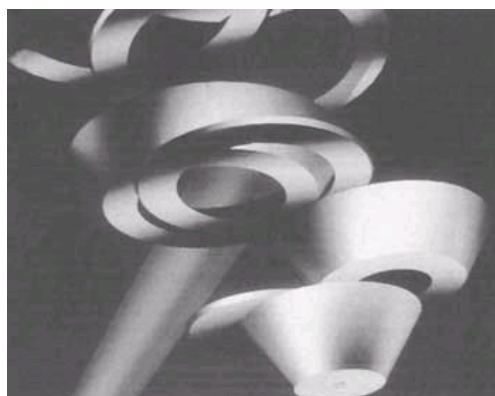
graphics.¹⁰ The subsequent decade from about 1983 on (when, for instance, the "Fantastico" title for Brazil's TV Globo was produced) might be characterized as the high baroque to mannerist period of computerized graphic design for television. Of course, the often artist-commissioned, constantly changing logos of MTV, established in 1981, are a special case. Here the cable channel's identity is signified not by consistency in visual appearance over a year or more, but by the concept of rapid change itself, conveyed by quick editing and the continuous variation of visual motifs, amidst which nonetheless the pattern "MTV" is always recognizable.

If we look at three NBC IDs for the years 1984–87 (in the "graphics packages" produced at Pacific Data Images with Harry Marks of Marks Communications), we find a record of changing fashions in computer graphic design as the logos shift in composition from the simulation of chrome, to neon, to transparency. Each ID involves elaborate motion design based on flight simulation. In 1985, our vantage point is in flight toward a gleaming logo object, an abstract "N" adorned with the peacock-color spectrum, floating in space. We are banked to the right over horizon lines, gradually coming upright as we fly under the logo, revealing the object behind it, the slogan "BE THERE" in block letters, and reflected below as in a mirror (that is, THERE is reversed; BE mysteriously isn't). Meanwhile, a squadron of glowing balls deposits the pink flashing banner "Let's all!" The letters of the slogan become monumental as we fly down toward them, ultimately flying through an enormous passageway formed by an "E." Elapsed time: three seconds. The 1985 logo object, a neon marquee seen from the back, turns slowly around toward the left, as the viewer seems to fly backward, so as to ultimately reveal the logo in a frontal view of the N-peacock, as "Let's all" flashes and lights advance across "BE THERE" (three seconds). The 1987 ID is an extravaganza of transparent layers with surface modeling that advance left to right across the surface of the set, as our viewing position seems to travel backward, revealing transparent letters on their sides and seen from below. The letters gradually right themselves into full frontality, revealing that they are indeed a multilayered, transparent, and monumental NBC peacock logo. Thereupon the logo adopts a more ordinary flat and more opaque appearance (five seconds, leading into individual station IDs).

In 1987 the exuberance of television logotypes drew the attention of the architectural critic of the *New York Times*, who posited them to be the ultimate indicator for trends in stage, film, and architectural de

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Computer graphic network IDs, logos, and openers.
By courtesy of Pacific Data Images.

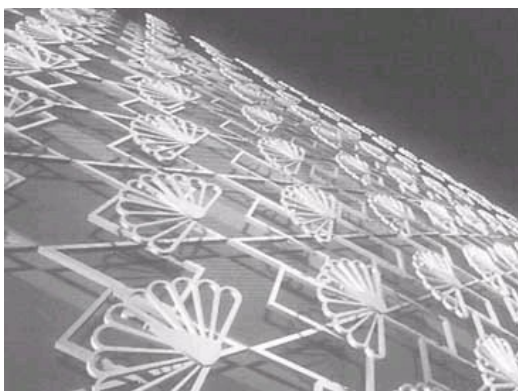


An animated logo object for Globo Fantastico (1983), produced for TV Globo by Pacific Data Images. Creative Director: Hans Donner, Globo TV.

sign. At the time, what struck this critic was the "movement, change and sparkle" or what he variously called "visual excess," "razzle dazzle" or "overdesign" of the prior five years in visual design (Goldberger 1, 34).¹¹ Television graphics were at that time the most technologically innovative and highly produced visual design commonly available in our culture at a cost per second comparable to the same average cost per minute of video. A single logotype or opener could take weeks of computer time to render. Of course, these most radiant expressions of corporate identity also marked a period of economic vulnerability for broadcasters.¹² At the same time, they anticipated a major social and cultural transition—even if the audience was out in the kitchen getting a beer.

Now broadcast television networks are dimming stars in the media universe and television itself is being subsumed into cyberspace. Faster computers and the availability of graphics technology and programs to television stations and producers and even independents have taken three-dimensional computer graphics for television largely out

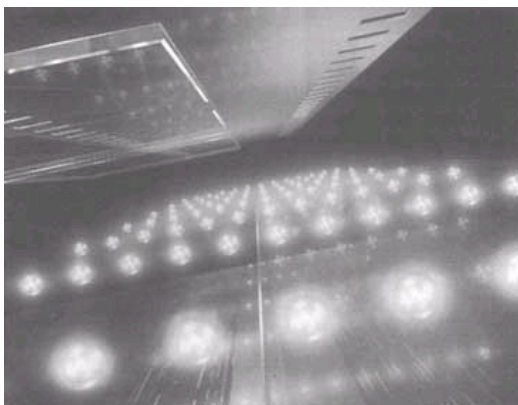
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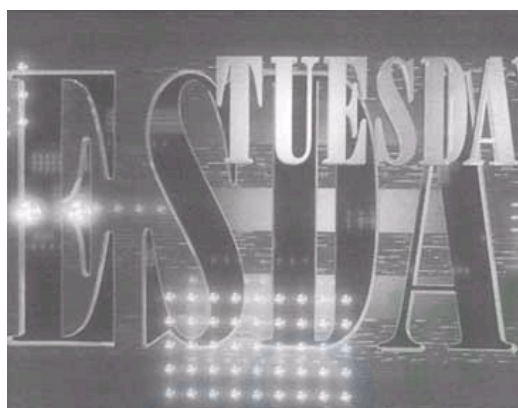
Two frames from the animated NBC ID for 1985. Produced by Pacific Data Images for Marks Communications. Creative Director: Harry Marks, Marks Communications, 1984.

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Two frames from CBS Tuesday Movie Opener (1987). Produced by Pacific Data Images for CBS Entertainment. CBS Producer: Lewis Hall. PDI Producer: Roger Gould.



A z-axis move down a celestial landing/film strip.



Two scales of lettering serve legibility and monumentality.

of the hands of a few specialized computer graphics firms, who have turned their businesses toward advertising and special effects for the movies, theme parks, and now even feature-length films. ¹³ Common visual effects have been standardized for instant or "real time" use on television by means of, for instance, ADO, DVE, and weather graphics systems. The sensibility that informs visual design has changed as well: the once-glowing neon look of the NBC peacock can assume a flat, hand-drawn, childlike innocence or historicize itself with a rapidly edited review of peacock logos. Other contemporary logos present a fairly shallow theatrical space or a composition with historical referents such as the searchlight and marquee. However, the fantasy of induction and virtual flight, far from being played out, is finding far roomier fields of expression in the production of commercial virtual environments for arcades, theme park motion-platform ridefilms and now even the communal space on-line on the World Wide Web with its "VRML" or virtual reality mark-up language. Ultimately, the trope of induction into a world of corporate imagination comes to fruition in the impression of being immersed in a seemingly infinite virtual realm, filled with nothing but projections of our own symbolic system posing as celestial objects.

Thus the minuscule, a narrow gate, opens up an entire world. . . . Macrocosm and microcosm are correlated.

—Gaston Bachelard

Induction into Logoland: Figures of Space and Time in Graphic Sequences

Figures of induction are literal representations of an act of the imagination that permits the reader or viewer or visitor to a virtual environment to enter and explore worlds that are otherwise inaccessible by virtue of their two-dimensionality, scale, solidity, immateriality, or imaginariness. How does a viewer experience virtual entry into television as if it were an imaginary realm of outer space populated by letters the size of asteroids or planets? Visual figures promote this feeling of "being sucked in," though the fantasy of induction itself is archaic, part of the liminal function of culture, and is not dependent on technology. It is rather an invocation that shifts attention from immediate circumstances in order to enhance our capacity to suspend disbelief in a symbolic world. There are many precedents in

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folktales, fantasies, and reveries: the French literary theorist Gaston Bachelard, for example, cites Tom Thumb, a one-inch-tall boy who drives the constellation of the Great Bear or Big Dipper, as his prime instance of this cosmic fantasy. In fact, any act of reading that involves being "carried away" has this very scenario of entry into the miniature letters of the text and finding another world inside them.¹⁴ While in reading or in daydreaming such an act occurs in the imagination, on television it can be represented literally, often by an actual motion along the z- or depth axis.

The realism of motion in fiction film is ascribable only to lateral motion along the x- and y-axes. By contrast, motion on the z-axis is inherently unreal, for the means by which we interpret nearness and farness (that is, changes in scale) can also act as disconcerting, even magical changes in the size of objects (see Weinbren 328–35).¹⁵ The turn-of-the-century pioneer of trick films, Georges Méliès, used the magical effect of scale in a seventeen-second space flight in *A Trip to the Moon* (1902)—though only the first twelve seconds are presented as a z-axis subjective point-of-view shot.¹⁶ Narratively, the moon grows larger on screen because the camera/rocket is getting nearer, but technically the background with the moon's (literally personified) face is moving forward. This trick is at the heart of absolute inertia in all virtual travel: "the bedridden man," in Paul Virilio's words,¹⁷ does not move; the background and/or the ground itself does.

Of course, the trip to the moon is not just the ticket to another world but to another ontological status and state of mind: movement along the depth axis is consistently associated with a transformation, be it a change of worlds or condition. Méliès's moonscape tableau is no terra incognita, but rather a magical scene watched over by alluring female bodies who broadcast stardust from the heavens onto stuffy academic moon visitors, whereupon male demons, brandishing pitchforks at them, issue from below.

The depth axis can also act like a microscope or telescope in motion through worlds in different scales, that is, like an incredibly powerful virtual zoom that is not merely motion *through* homogeneous space but also *between* heterogeneous worlds.¹⁸ Of course, even the sense of movement itself is virtual in a zoom: a variable focal length lens creates the impression of movement and of getting closer or farther from an object without requiring the camera to move from its station point at all.

Z-axis moves or zooms from a subjective point of view possess the advantage of allowing the viewer to identify all the more with visually

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induced kinetic experiences. However, z-axis moves in the cinema, as opposed to television, are special effects that would threaten to burst the viewer through the line between representation and reality if they were not almost always recaptured for the fiction by what is essentially a reverse shot of the eye or body of the hero. At this point, they are interpreted as safe lateral moves along the line of action that divides the viewer from the fiction.

Yet there are some moves in the cinema that remain subjective, uncaptured by a reverse field, because they are associated with a supernatural being or, more commonly, a narrator. Consider, for example, the trope of a film title sequence or opener that begins with a wide-angle view that gradually dollies/zooms in to witness a single story or fate. The reverse move signals the end of the narrative. Unassigned subjective z-axis moves within the body of a film may also be associated with a narration or serve as a hermeneutic device in which the camera is a weaponlike organ for exploring a space, discovering its dangers, and taking away its treasures.¹⁹ Note that in film such apertures inside a story-world are usually sinuous and lateralized and rarely the perpendicular zooms which mark the breakthrough into Logoland—at least until 1968. That was the year Stanley Kubrick's *2001, A Space Odyssey* established the archetypal z-axis move in outer space, signifying evolution induced by extra-terrestrial intelligence. It was also the year Charles and Ray Eames composed the finest modernist expression of the zoom as a hermeneutic tool of discovery in their eight-minute film *A rough sketch for a proposed film dealing with the powers of ten and the relative size of things in the universe*.

With the earliest "depth" logos in television graphics (according to designer Harry Marks, then working for ABC in Los Angeles and, in fact, responsible for its "Swiss" look)²⁰ the viewer virtually enters screen space along the z- or depth axis through a "star gate" or vortex borrowed from the sequence realized by Douglas Trumbull in *2001*. In this particular instance, the mysterious matte monolith was replaced with the shining letters "abc" and the viewer took the place of "Dave." The television screen became like a viewport of a spaceship moving into outer space—the inner space of the television—at such a rate of speed that space itself seemed to fold in upon itself along a vertical or horizontal axis just ahead of the viewer. This is the trope of an *extreme or forced perspective*, and it can produce a visceral feeling of excitement or unease.²¹ As Trumbull explains what he calls the Slitscan process, "The camera was mounted on a track moving in one direction, while the

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artwork was moving behind the slit in another. There's the sense of plunging into a space that has infinite depth." ²² Note that the trajectory of motion at this stage is resolutely linear—the swoops and fly-throughs were a later development.

The streaking colors in the late 1960s acid palette were similar in effect to the motion-blur of the stars around a spaceship at warp speed exponential to the speed of light in the *Star Trek* films. These effects became more pronounced in the subsequent *Star Trek* series *The Next Generation*, *Deep Space Nine*, and *Voyager*. The impression of speed also offers a sense of *time compression*: what might ordinarily take light-years to experience is available here in seconds. We are meant to feel that we are engaged in a subjective experience of time in which we break through "bodily" into a story-world in which clocks run at a different rate (a popular rather than scientific rendition of Einstein's theory of relativity). The prime temporal reference for the people who make television graphics may be the time of enunciation or production, be it a matter of weeks or instantly, in "real time." However, from the point of view of the receiver, the logo is an utterance of a few seconds in duration. Ultimately, the experience of subjective time is of a fourth dimension in a fictional world of the future, characterized by a capacity for speed beyond our ken.

In contrast to high-speed streaking and blurring as a transition between worlds, Charles and Ray Eames offer a cosmic exploration of exponentially expanding and receding scale in high-modern style. In *A rough sketch* we are virtually zoomed "up" to and "back" from the outer reaches of the universe and "down" to the atom and back through a rapid chain of coherent image-worlds arranged perpendicularly to the surface of the earth and in alternation (like spacers) with what the Eames voice-over tells us are near voids or blank spots in our solar system. While Michael Snow's seemingly inexorable zoom across a New York loft in *Wavelength* lasted for forty-five minutes, the speed of the Eames zoom²³ was evidently a function of the intended psychological effect of conveying immensity rather than duration: the jacket copy of the current laser disc version of this film, "shot long before George Lucas," suggests that Charles and Ray Eames were eager to be as mind-boggling and transformative as *2001*, albeit in a more rational vein: "It employs the technique of telling and showing viewers more than they can absorb in the time allowed. Images are a fraction too short to imprint on the mind's eye, but not so short as to be subliminal: the mind races."

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What is "inside" the television, once a perpendicular subjective high-speed zoom virtually smashes through into the other side of the screen and allows one to bodily enter the symbolic world inside the television set? Unlike the coherent, referential world that opens up when a text becomes transparent, here it is as if there were a gate into the literal space of letters such as "abc" as opaque objects in a void. Clearly the influence of *2001* has contributed to the predominance of outer space as a motif; however, the dark void in which the logo figure floats is also a perfect three-dimensional counterpart to the ground or negative space of the page in print. Outer space also does not need to look particularly "real" to maintain a credible, albeit surreal atmosphere on the television screen. Colors on television are additive, that is, painted in light, and the earthy or gritty look of subtractive colors that we think of as realistic was long difficult to achieve. Yet the simple geometric shapes of celestial objects could be rendered in a way that simulates complex textures and the reflective properties of multiple light sources on a surface. No wonder the computer-generated universe of Logoland in the viewport of our spaceship was characterized by garishly colored geometric primitives in a usually black void. (Even the satellite images of "real" planets in our solar system were enhanced with color in that period.)

In addition to its practicality, the motif of outer space is part of a general cultural shift of imagery away from the historical reference points that oriented Americans for the greater part of the twentieth century and toward a rather limited range of images and motifs that signify the future. For the next quarter century, outer space replaced the Old West as the frontier of imagination: even Levis blasted off into the stratosphere, along with the alphabet. Today, the frontier has migrated to the virtual realms supported by the computer itself.

The symbolic world that is revealed inside logos and openers is largely self-referential. For instance, the HBO movie logo has long been organized around the theme of entering not only a city and a theater but film space itself, sprocket holes and all. A common motif for a football opener is the field itself, altering from the size of a chessboard to a size big enough for automated giants. Other motifs of location are not specific places but rather symbolize imaginary social unities, serving the ambition of broadcasting to speak for and represent the public. For instance, the 1984 Olympics and presidential campaign reporting relied on logos of flying over gigantic maps of the globe and the United States respectively. In the same period, the NBC news logo of the Statue of Liberty allowed us to fly around the symbol of America as mother

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giantess (a decade later, we could discover Michael Jackson on the Statue of Liberty in the music video "Black or White").

Another series of NBC openers in the mid-1980s were based on "Las Vegas"—style marquees, full of neon lights the size of planets in planes revolving in counter directions. This marquee had indeed "learned from Las Vegas" (Robert Venturi's classic guide to architectural postmodernism), for it borrowed the properties of the "pleasure zone" that Venturi's team identified on the exterior and interior architecture of the urban strip: outside, an eclectic assemblage of symbols was designed to be approached and viewed in motion, while inside an autonomous space of light surrounded by darkness became a limbo world without edges. The complex spatial planes of the logotype or symbols in an opener are also similar to the "decorated shed" construction Venturi identified: two-dimensional graphic forms were extruded, sliced, and texture-mapped by computer. And it appears that Las Vegas has learned from computer graphic design in turn, as those casino oases in limbo have been supplemented by full-fledged virtual worlds in theme parks designed, for one, by the same Douglas Trumbull of 2001.²⁴

It was the adoption of flight simulator conventions for film and then for television graphics by, among others, the graphic designer Harry Marks in work with Colin Cantwell, that allowed the flight path of the viewer to veer from a straight line into infinity, and to swoop and change direction, in motions coordinated with other objects moving in entirely different ways and trajectories.²⁵ Its supreme expression is the evasive flight of a spaceship through the "Death Star" in George Lucas's *Star Wars* (1977). The twisting narrow valleys and tunnels inside the Death Star function like a vortex or space of passage; however, they are not only a more interesting background on which to demonstrate the visual effect of speed, but allow the hazards and obstacles of the space itself to act as a dramatic antagonist. Indeed, the winding "tunnel" trope has become a stock figure in computer-generated special effects for film, opening and/or title sequences in film and television, as well as in amusement ride films, which may also be synchronized with a motion platform under the audience's seats.

The twenty-six-second "CBS TUESDAY MOVIE" opener for 1987 (Pacific Data Images and Creative Director John Le Prevost, Associate Creative Director Lewis Hall) manages to allude to the tunnel trope while swooping through a celestial logo organized as a constellation of spatial planes. The music swoops as we seem to fly backward, revealing a blue layer with sprocket holes above us; then, a layer of glowing balls

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and another of transparent stripes come into view as it advances and we recede. At three seconds, letters become discernible which pull upright revealing "CBS." At five seconds, a gigantic "C" moves left to right across our field of view, becoming legible as another CBS at seven seconds; likewise, a small "TUESDAY" and a monumental "TUESDAY" pass by, and at thirteen seconds, a small and a big "MOVIE" have been revealed frontally, as we gradually descend between the spatial planes. As the fanfare crescendos, we fly into the z-axis toward a celestial layer very much like a landing strip, in a move that bears the unmistakable imprint of the flight simulator. However, we don't land, but come out of the constellation through an enormous "E," as another logo constellation comes into view. At twenty-two seconds, the new star group moving away from the viewer becomes legible as "CBS TUESDAY MOVIE," becoming monumental and frontal letters seen from a low angle. The various planes of sprockets, balls, and stripes evoke film, stars, marquee lights, and the flag, while moving the viewer away from as well as into the interior of logo space. What at first seems to be a gratuitous doubling of words and logo objects for the purpose of sparkle and glitz also serves the same function as the motion design—combining legibility with a sense of monumentality.

Many other television openers offer sinuous trajectories, including, for example, the opening animation sequence of the children's and cult program "Pee-wee's Playhouse" with its subjective point-of-view swerving to avoid trees and animal life in an enchanted forest.²⁶ Once we meet the host (Paul Reubens as Pee-wee next to his dollhouse-sized playhouse), he acts as a transitional object into deep story space by "shrinking" until he is toy-size, able to enter the playhouse door, where the show begins. This spatial transformation is also a discursive change from a level of the presentation of a toy world narrated by the host to a story enacted in a "real"-sized space virtually shared with the viewer.

It was variable motion design that moved television graphics beyond the breakthrough theme and into the creation of a virtual world in which the viewer could fly and explore. Once inside Logoland, the viewer's virtual motion can be quite daredevil: it might include a sudden switch from a point of view facing ahead toward the object to flying backward, looking at the object behind one. It is at this point that the hidden and readable side of the celestial object is revealed. One could say that this transformation is *hermeneutic* and that the choreography of viewer and logo is designed to provide an adventure of discovery in

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which a fantasy world suddenly becomes a graphic world or vice versa. On the other hand, flying around, through, and between the discursive planes of discursive space in logos sometimes reveals an illogically organized series. The NBC opener for 1986–87, for example, might be considered cubist in spatial organization, showing the same elements from various angles and entry points—but its topology of over and under or behind and in front of makes no sense in the two or three dimensions to which we are accustomed. In any case, complex motion design serves the *repeatability* of such logos and openers over one or more seasons of a network or cable channel's programming.

Another interesting facet of the viewer's subjective motion deep within Logoland is the capacity to circle around objects and see the sides which are ordinarily hidden from view. This ability to virtually move behind an object and see its *back side* is precisely what is forbidden in monocular perspective and, one might add, representation in the photograph and the classic fiction film. In the world governed by an iron 180½ rule, what one would see if one crossed the line would be the back of the canvas or the trusses and props of the backstage factory.²⁷ Until recently representation was like a Potemkin village of two-sided facades, one side supporting the impression of reality aided by the psychic mechanism of disavowal, and the other side accrediting the fiction to the efforts of human subjects in discourse. However, the televisual fantasy of going behind the objects within a story does not reveal a world of makeup and plaster, but instead a total fictional world that could enclose the viewer entirely (if television only possessed the full-fledged immersive capacities of virtual reality or another type of virtual environment). The proclivity of television in general for disclosing a backstage to view could be cited here, but the "backstage" here (and maybe there) is ultimately revealed to be a kind of pocket within the space of the fiction itself.²⁸ This anticipates the techniques of virtual reality that give the viewer the impression of enclosure in an image envelope that functions as a full-fledged environment.

Interestingly, the perpendicular zoom technique is still favored as a metaphor for organizing and shifting between databases. For instance, the screen-based interactive globe named *T-Vision*, produced by the Berlin design firm ART+COM in 1995, allows the visitor to turn the simulation of a globe wrapped with satellite imagery on screen in any direction with an input device. The visitor can also "fly" over the earth or descend to inspect a city or a street and even a building more closely (but only in those areas where the data in question has been filled in).

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Much like Eames's technique (which was itself borrowed from a Dutch textbook [see Boeke, and Morrison and Morrison]), different features of the earth/universe are revealed at different scales, but unlike the Eames zoom, the flight path is determined by the user and need no longer be perpendicular—you can fly at the same altitude (and in the same database). The goal of the ART+COM program is to produce utterly seamless transitions between databases, producing the sense of one homogeneous virtual world.²⁹ In contrast, in the Eames zoom, different scales remain distinct and well defined, as if each were edited by the universe itself, without too much messy streaking or too many distorted in-betweens.

There is an ideological assumption embodied in *T-Vision* and other hermeneutic zooms that to get nearer to the screen in an electronic display is to get a more detailed view—that is, to achieve a better understanding—of the visual field. The photographic correlate of this assumption is the enlargement or blow-up. Jeffrey Shaw's interactive videodisc installation "Royal Road" (1993) is an experiential demonstration that electronic images are not like the analog information in photographs: getting closer to an electronic pixel can reveal nothing that is not already on display or contained in the electronic database that generates it—though the computer can "enhance" the image, that is, simulate a guesstimate of details. As Shaw describes the piece, it also embodies the electronic metaphor of "the viewer as traveller who enters and explores a virtual space of stored audiovisual information" by offering the viewer a path lined with sensors in physical space that is a chain of six virtual monitors in virtual space. Walking past a series of sensors triggers an antihermeneutic process. As the visitor nears a virtual monitor, the "pixels" get larger on the monitor at the end of the path, making the image coarser and less legible. Then, at the beginning of the next virtual monitor, the image returns to normal size and the process of enlargement can begin again, without having resolved anything about the prior image. In this way, "Royal Road" thematizes a way of dealing with problematic or unresolved images much as television would—by simply bringing in a fresh layer of imagery (see *Multimediale* 3 54).³⁰

Having objects on the other side of the video screen get nearer to the picture plane is no more enlightening than getting nearer the image. In fact, nearness is one of the tricks of scale that contributes to a sense of the overwhelming size of logo objects, along with placement in frame and the inverted horizon. Scale is a mental construct we surmise from the

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Digital Transmutation



In Jeffrey Shaw's "Royal Road" (1993), walking down a path marked with blue lights interactively triggers changes in the imagery on the large video monitor at the end. A sonar sensor measures the person's position and walking direction. The images are a sequence of digital metamorphoses that are seen on six virtual monitors arranged architectonically along the path. Interactive videodisk installation version of "Going to the Center of the Garden of Delights" (1986).

3-D animation: Tamás Waliczky. Produced at the Institute for Visual Media, Zentrum für Kunst und Medientechnologie Karlsruhe (ZKM). By courtesy of Jeffrey Shaw.



Midpoint in the metamorphosis from automobile into Exxon Tiger (1991). Produced for McCann-Erikson (Houston). Animation/Special Effects: Pacific Data Images. Live Action: Griner/Cuesta & Schrom. By courtesy of Pacific Data Images.

size of an object as we know it in real space, not from the absolute size of the image. Relative size in relation to other objects, placement of the object in relation to the edge of the frame, and whether the object is fragmented or seen whole and centered are all of importance in distinguishing the miniature from the monumental. For example, a fly-through that "slices" the viewer through objects in television space might virtually place the viewer right next to an object on the other side of the television screen.³¹ When only a tiny part of the object can be seen and the rest is cut by the frame, it will appear to be massive. It is not until we pull away (or it pulls away and rights itself vertically) that the object is frontally revealed as a cosmic letter of vast proportions. In actual dimensions, of course, the letters ABC, CBS, NBC, the eye, the peacock, HBO, and MTV are just inches tall on the screen.

Even though we might be feet away from the television screen, the aspect of view is far closer than we ever come in normal life to see an object, just millimeters away from, say, a celestial object, a car, or a cubic zirconia tennis bracelet. In effect, the "eyes" of the camera are substituting for our sense of touch. It takes time to explore the planet/car/bracelet in such extreme close-up and even then we can know it only microscopically, but not necessarily in toto. This trope of *extreme nearness* is very common in logos and contemporary advertising and dominates the presentation of objects on home shopping channels. In logos such a use of scale conveys immensity and power—like the pyramids or fascist architecture or the door handles in *Metropolis* which the man-child had to reach on tiptoe. Even the mysterious monolith in *2001* was more accessible than monumental logo objects at just three times human size.

Many logos or openers begin in medias res, that is, already inside the outer space created inside the television. Because they appear to be floating in outer space that we know intellectually as infinite, logo objects may also seem enormous. This sense of floating is created not only by making negative space a void, but also by putting massive objects above what would be the horizon line, leaving the ground below empty. The *inverted horizon* is typical of *Star Trek* and *Star Wars*, where starships always seem to station themselves below a relatively huge planet, empty space below them. Thus, a point of view weighted by the world and stabilized through the x- and y-axes at the horizon line and anchored at the plumb line of gravity is unhitched and made independent of weight, mass, and all coordinates. Clearly, such a detachment from earth would be a significant change in the ground of representation and our basic assumptions about orientation in the world.

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This figure of the inverted horizon was the prime trope of the movie *Top Gun* (1986), where it is an index of the skill and sovereignty of the intuitive flyer released from the common social and rational anchors

of representation. The Cold-War hero makes a minus Mach 4 inverted contact with an MIG, using this means of alien contact to make an obscene gesture at the Russkis. Interestingly, this trope was then appropriated for the Pepsi commercial that preceded the video release of *Top Gun*, where the inversion is used to pour a liquid commodity into a cup—a return to gravity. A look at other fictional renderings of outer space shows how partial the trope of inversion remains in recreating the weightlessness. In contrast to footage of astronauts inside their capsules showing them sleeping at every angle of the compass, the interior of Cloud City in *Return of the Jedi* is somehow subject to gravity. Luke Skywalker even suspends himself from the exterior of a space station upright, earthlike clouds around him. When space objects are revealed as letters in logos they also regain the upright, vertical axis.

Though it seems that virtual worlds are psychically preparing us for the weightlessness of outer and now "inner" or virtual space, our bodies act nonetheless in real space and in irreversible time on earth. Nevertheless, the *fantasy of weightless flight* is supported for all of a few seconds in Logoland, recalling some of the most euphoric experiences of childhood that, according to Freud, recur later in dreams. "Children are delighted by [games involving movement]," he states, "and never tire of asking to have them repeated especially if there is something about them that causes a little fright or giddiness. In after years they repeat these experiences in dreams; but in dreams they leave out the hands which held them up, so that they float or fall unsupported" (*Interpretation* 428). In Logoland, the displaced hand movements allow letters and the body of the dreamer/viewer to move at breathtaking speeds without volition. Our living-room starship has no Captain Kirk, but like Lohengrin's swan, the capsule goes where and as fast as it desires. Though our virtual flight might be rapid or abrupt, it accelerates and decelerates smoothly and it only threatens to become dysphoric and to let us fall in order to entertain. Whereas the worlds in miniature discussed by Bachelard are "dominated worlds" (161), the speed and the roller-coaster trajectory of movements out of our control underline our powerlessness in the immensity of (corporate) outer space: we are made small. Television graphics have been called a "real time flight simulator," but we are not pilots, only passengers without influence on the flight path, supported in thrills of motion by invisible hands.

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Mecka Lecka Hi,
Mecka Heini Ho!

—Genie's incantation in "Pee-wee's Playhouse"

Word Magic

The flight path of a graphic symbol through televisual space is, oddly enough, at least as significant for its role in the exchange of cultural values among objects, bodies, and other symbols as any information it may communicate. How the word is choreographed through television's illusory depths, what it can be exchanged for or transformed into, or what it can cause to happen is more important from this perspective than how the graphic symbol was made, what it means, or to what it refers. The word or *Logos* takes pride of place in general among other great signs of exchange, for it is the symbol—be it written or drawn, a verbal utterance, referent object, or associated mental image—that allows values and meanings to pass through different systems of exchange, reality statuses, and material states. Television is still the great engine that enacts the virtual exchange of all these symbols. The logotype is the symbol (both trivial and fetishistically overvalued) of a network's place and position in that exchange function per se. The logotype has taken on what Karl Marx called a "fantastic form" (*Capital 1.1*) of corporate *jouissance* that reenacts its "operations of specula(riza)tion," that is, the transformation of ordinary objects and everyday language into commodities. No wonder that the logo glitters and glows with *plus-value*, the aura of saints and celebrities, holy objects and beer bottles.³²

However, even quite ordinary words within program space can be fetishized. We shall see how graphic phrases in a game show serve the transit of prizes and money from distant to near program space and how a subtitle can toss a speaking role, shared with hosts and characters on screen, to the child watching. Just as the logo sequence can bring the word to life, other graphics can kill three-dimensional worlds, flattening them into images like a stack of cards and blowing them away. The following examples from a game show, a children's series, and the news illustrate the role of graphics in the mediation of value and subjectivity.

A graphic display of letters composing a commonplace phrase is the focal point of the syndicated game show "Wheel of Fortune." The letters are hidden on the back side of blocks on a glittering wall deep in stage space, seemingly parallel to the plane of prizes/commodities. The letters are the locus of exchange between verbal utterances, dollar amounts, and distant prizes, facilitated by the letter-turning hostess

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and representative of "Fortuna," who also implicitly, albeit chastely, introduces the female body and sexuality into the equation.³³ The male host facilitates each contestant's spin of a wheel that establishes the exchange- value of a contestant's correct guess of letters in the hidden phrase; he is also the agent largely responsible for the shift of address between contestants in near space and the studio audience and the television viewer in the virtual space in front of the screen. What "Wheel of Fortune" circulates and the television viewer ultimately observes is the transfer of symbolic and economic values through graphic letters and phrases, verbal utterances, dollar amounts, and objects, in a choreography of male and female bodies and graphic objects in near and far space. The advent of game shows that interact with the home viewer is simply the next interactive level and spatial layer in this exchange.

Even the word "the" could be fetishized in "Pee-wee's Playhouse," which provides a tongue-in-cheek case study of the process of singling out and overvaluing the trivial. Once inducted inside Pee-wee's playhouse, the viewer is not only engaged by glances and direct address from the host, and introduced to the playhouse characters, he or she is also offered a word much like the secret word in Groucho Marx's game show, "You Bet Your Life." In that early 1950s show, the secret word was written on a card held in the mouth of a toy duck that was dropped into the frame from on high as the word was simultaneously whispered by the announcer. The word in "Pee-wee's Playhouse" is far from secret, since whenever "the" word is spoken—irrespective of its insignificant context or innocuous meaning—it flashes in subtitling three times and causes an outbreak of screams of all the animated characters and actors on screen, and, by express invitation of the show, of the children and willing adults in viewing space. The word itself is singled out by a toy robot, avatar of technology, and printed on something akin to supermarket register tape that descends from a robot's mouth (much as the divine word flows from the mouths of prophets and saints in medieval paintings). So the mundane becomes a precious kind of karaoke script or minus-one text of which anyone can become the subject or enunciator, producing a magical contagion that allows viewers to participate in an event on the other side of the television screen.

"Pee-wee's Playhouse" also consistently used puns literally and declaratively, embodying them in program space. Chanting "let down your hair!" transforms a lyric into a mop of hair that enters the frame from above. The wish altar or closet inhabited by a disembodied genie is another point of transformation: genie leads Pee-wee in uttering the incantation, "Mecka Lecka Hi, Mecka Heini Ho!" while mentally forming

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a wish and it comes true, at least in this playhouse (see Doty, esp. 94–95). So the power of words to circulate through graphic and verbal utterances, mental images, and physical objects transports the child viewer into a world of symbols in free play, where everything, including the floor, is animate.

Even the most pedestrian use of graphics over the image has consequences for representational logic and style, shifting modes from the diegetic and referential (story-world) in favor of the discursive (story being told). Television graphics can function in a seemingly transparent way as a means of anchoring images with captions, of presenting credits of a show, or of identifying speakers and reiterating or commenting on verbal information in the news. Such traditional graphics serve similar purposes as graphics in films, for example, the credit sequence that scrolls over images at the end of the movie and intertitles or subtitles, although in sound film they are used sparingly as narrational devices in the body of the story: as discourse, such graphics violate the diegetic value or "realism" of the image. On the discursive medium of television news, however, burned-in graphics are common, even though they flatten out photographic depth, giving news images the reality status and depth of photos in a magazine. Other graphic devices (such as borders or a diagonal band or "violate" over the image) and figures of transition contribute to a flattening effect that Herbert Zettl calls "graphication" ("Graphication").³⁴ Since these devices and transitions insistently remind the viewer of the discursive agency in question and the television station or network that supports it, realistic imagery is clearly not the sine qua non of discursive genres on television.

The best known graphic frame and transitional device is the news window or hanging box inserted over the shoulder of a news anchor. The hanging box is not a window that bites into space; rather it forms a distinct spatial plane with its own independent capacity to display two and three dimensions and to advance over the plane of the news studio, acting discursively as a kind of supernarrator and product of symbolic activity over the representation of the "real" trace of an external world. This "window's" true counterpart is not an architectural form but the balloon in comic strips. When a window expands algorithmically from one point to fill the whole screen or contracts until it disappears out of sight (progressively replaced by another image), it is a *squeeze frame*, a common narrational transition in between anchor, reporter, and story space or market, between one story and another, or in sports, between one replay and another. Variations on this spatial figure include

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tumbling blocks, flipping pages and the like; in every case, multiple planes occupy televisual space together. One spatial plane may give the impression of moving toward or away from the viewer and of getting larger or smaller, but it does not function as a star gate or virtual entry into the image world but as a means for bringing up and disposing of images.

The squeeze frame is but one expression of the overriding spatial figure of television—not the segment, and not even the virtual realm deep within televisual space, but rather a series of discontinuous planes, arranged in depth along the z-axis that can advance and recede (as in news narration), or even, in the case of music video, alternate at random. The space and time to which a spatial plane refers and the means with which it is represented become heterogeneous; each image plane is capable of using different graphics and images of different scales and types (drawings, photographs, moving images, writing, or typing) than the other image planes in a stack, sustaining a different discourse or level of discourse in the process. A plane may even cross over segment boundaries, as in a news promo over the credits at the end of the previous show. The underlying metaphor that governs this construction of space is indeed the "magazine."³⁵

Considerable effort is expended on techniques for editing such digital effects and digitized images *seamlessly* (smoothing the edges of objects within the image, for example, through anti-aliasing, using fractal, nonadditive mixes, minus-value black, and various segues to move smoothly from one image to another). However, a wide variety of other digital effects are applied to realistic video images with the goal of making them more like graphics (that is to say, less "real"), among them "posterization," "mosaics," or "solarization" effects and various transitional figures.³⁶ This suggests that the goal of "seamlessness" is a technique to create a psychic and aesthetic flow, not a way of lulling the viewer into thinking that what she or he witnesses is raw and unprocessed reality itself. In fact, the "excess" of manipulated imagery and the heterogeneity of elements within the frame amount to an open declaration of discursive and symbolic intent.

Beyond the Box

Graphic tropes of motion are ultimately not about covering ground but about transition and psychic or cultural transformation. We have seen how the virtual traveler can sit utterly still and visit one world after another as the background moves, and how graphic symbols can expand

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into three-dimensional worlds and move, "leaving out the hands which held them up," or be collapsed and discarded by an external enunciative force. *Movement* is what suggests the animating force of an enunciating subject, whether from within or without. In thrill-oriented virtual rides in arcades and theme parks, the cultural imagery of induction—vortex, tunnel, fly-through—seems to have become an end in itself. Virtual motion means going nowhere at great speed. Meanwhile, immersive virtual worlds remain imaginatively underdeveloped. It is as if as a culture, we have prolonged the effort of getting somewhere because we don't quite know where we'll be or what to do once we get "inside."

On the other hand, graphic tropes of motion—words on the move—may be on the wane, supplanted by digital tropes that challenge the very notion of *movement* as a means of passage, in favor of an even more dreamlike world of metamorphic inconstancy, telepresence, and network cyberspace. While the hermeneutic shift from celestial object to logo letters, numbers, and symbols required virtual motion, metamorphosis—or "morphing"—is a transformation from one thing into another *in place*. Perfected as a two-dimensional digital technique in Lucas Films' *Willow* and familiar from the longest sequence to date for Michael Jackson's rock video "Black or White," morphing has become a prime trope of television advertising in general in the mid-1990s.³⁷ The digital effect allows a smooth sequence of images that transforms one image into another, for example, car into Exxon tiger or Michael Jackson into black panther. In "Black or White," racial, gender, and geographical differences melt into each other and separate again. Ideologically, the *work* of achieving harmony among different people disappears along with the space in between them.

However, it is foolish to blame magical thinking on the availability of morphing techniques. Long before the digital morphing of the late 1980s, such transformations were achieved *mechanically* or *magically*, especially in children's programming. The spatial transformation of scale that served the induction of the host into "Pee-wee's Playhouse" is displaced by a *mechanical* transformation that manipulated machine into robot in commercial toys such as Gobots and Transformers. With the help of its on-screen character, the toy serves as a transitional object into the space of fantasy. *Magical metamorphosis* from one form to another (for example, from a "real" cartoon boy or girl in the frame story to the powerful He-Man or She-Ra, or from ordinary teenagers to "Mighty Morphin' Power Rangers" in the fictional world) is aided by ritual, plus

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editing and costume changes. The toy product endowed with the magical power to induce such a dreamlike inconstancy of shape and size in characters/objects also invites the possessor of that toy into fantasy. Such toys also colonize physical space as precursors of a physical reality that has been augmented or enhanced by the computer. Interactive experiments of children's television include controlling the action of toys in the "real" space of the viewer by means of signals generated in the on-screen program, making viewing space "actually" and "telematically" as opposed to "virtually" part of the program. The toy, like the graphics before, is then endowed with the appearance of autonomous motion that "leaves out the hands which held them up."

Telepresence or telematics means that objects—physical or virtual—can be animated or acted upon from afar without the need for the controller to move from position. Furthermore, many different subjects can share a virtual space together, like the bed in Paul Sermon's pieces "Telematic Dreaming" (1992), discussed in chapter 1, and the couch in "Telematic Vision" (1993). A blue-screen links people in different places onto one virtual item of furniture—allowing visitors to experience virtual touch and the overlap of bodies and gestures in an arena that is already loaded with social meanings. As far as on-line nets and webs are concerned, the only material spaces that matter are the ones in front of computers all over the world. All the space-in-between collapses in nanoseconds, while virtual realms fill in the breaks with virtual realms that can literally be graphic worlds constructed "room" by "room" in the text-based virtual environments of communal cyberspace or multiuser dungeons.

While the figures and tropes of television graphics have considerably enriched our audiovisual language, there have been consequences for what we might classify as the ability to decipher "figuration" itself. Since it has become feasible to edit invisibly within the frame, even realistic presentations of everyday life have become contaminated with a more graphical, that is to say, symbolic status and the indexical reality that photography still enjoys has become ever more suspect. Categorical distinctions—photography versus drawing, for example—and generic conventions which cue the reader/viewer on how to "frame" the intention behind what he or she is seeing in terms of fiction or nonfiction have become confused or blurred. Mastering the nuances of what Howard Gardner described as the ability "to appropriately construct that *membrane* which stands at the interface between the worlds of television and world of daily life" will become more difficult once even

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the physical frame of television, the box, disappears, in favor of flat monitors and image projections. Then, in effect, that membrane will be wrapped over the physical world.

The logic of the box as container is quite different from the logic of video- and computer-aided projection onto the world or immersion in a virtual environment. Projected or liquid crystalline images are surfaces of light, not bodies in space. Fine-grained phantoms in saturated colors lack a body or frame to contain them or a luminous path to be-tray their origin. Their scale can be superhuman in larger-than-life projection, while liquid crystals can be miniatures worn like jewelry. Such images need not coincide with a frame or support. Like shadows of stained glass without the need of window or sun, they are easily wrapped over any architectural frame or object. An architecture of giant or miniature skins of light can be condensed over walls or ob-jects in real space. With the help of a computer, an image can be broken over a surface or object in the world in any shape, in any size, in whole or in fragments. Ultimately, we can invest these images and objects with speech and the ability to perform as agents: even now, video walls alive with motion speak with human voices in the mall.

Our box of symbols and words is emptying out, spilling husks of speech, wisps of letters, and gestures into the air. Without the shelter of the niche or box *from* as well as for words, inside has become outside and outside has become inside without a frame to call us home from dreaming. What once was television is becoming life itself, wrapped with metaphors in light and sound, a world without edges or end, a space without place, where planes overlap and intersect without boundaries or frames. Without the taming work of culture that marks and maps and frames, we would risk regression in a world of mundane magical transformations and commodity terror.

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